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SATURDAY, DECEMBER 25, 1869.

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To conclude with

STATE SECRETS.

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MUSICAL DIRECTORY, ANNUAL, AND ALMANACK, 1870.

IN reply to Letters which cannot be answered by post, RUDALL, ROSE, CARTE, & CO. beg to inform Subscribers that in consequence of its greatly increased bulk, the copies are not yet ready for issue.—Opera, Concert, and Choir Agency, 20, Charing Cross.

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MADAME SAINTON-DOLBY begs to announce that she will give TWO CONCERTS of ENGLISH MUSIC in ST. JAMES'S HALL, on FRIDAY EVENINGS, Jan. 7 and 14, 1870, being the only two concerts that will be given by her in London prior to her final farewell of the public at her concert in June next. Vocalists—Madame Edith Wynne, Rita, Elena Angele, and Sainton-Dolby; MM. Cummings, Byron, Maybrick, and Lewis Thomas. Pianoforte—Miss Agnes Zimmermann, Violin—M. Salomon. Violoncello—Signor Piatti. Accompanist—Mr. Thonless. Mr. Joseph Barnby's Choir (numbering 300 voices) will also appear, conducted by Mr. Joseph Barnby. To commence at Eight o'clock.—Sofa stalls, 6s.; area and balcony, 3s.; admission, one shilling. Tickets may be obtained of Chappell & Co., 50, New Bond-street; Keith, Prowse, & Co., Cheapside; Novello, Ewer, & Co., 1, Berners Street, W., and 35, Poultry, E.C.; Alfred Hayes, 1, Royal Exchange Buildings; Austin's Ticket-office, St. James's Hall; and of Madame Sainton-Dolby, at her residence, 71, Gloucester-place, Hyde Park, W.

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For the names of the masters in the other departments *vide* prospectus.

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The days for the admission of new students (professional and amateur) are Tuesday and Wednesday, January 11 and 12, when they are required to attend at St. George's Hall, Langham Place, between the hours of 11 and 4.

G. R. WILKINSON, Secretary.

MR. HARLEY VINNING will sing at the Opening of the New Town Hall, Strand, Dec. 30th, DUGGAN's great baritone song, "SAMSON," and join Millie, Liebhart in MOZART's "LA DOVE PRENDE." For terms, address, care of Musical and Operatic Agency, 120, Regent Street, W.

MDLLE. CLARA DORIA will sing at Manchester. Chester, Leicester, Nottingham, Doncaster, Leeds, &c., during January 4th next:—W. VINCENT WALLACE's "SONG OF MAY;" Irish melody, "AWAY FROM DEAR ERIN;" and WELLINGTON QUINSAY's new waltz song, "THE NAIDES."

MR. EDWARD MURRAY having terminated his engagement for Millie, Christine Nilsson's provincial tour, requests that all Letters may be forwarded to Bedford Chambers, 23, Southampton Street, Covent Garden, until the 20th January 1870, after which date he is engaged for Mr. Mantley's tour in England, Ireland, and Scotland.

SIGNOR ROMANO (from Naples) begs to inform his Friends and Pupils that he has arrived in town for the season. All communications respecting Singing Lessons for the Stage or Concert-room to be addressed to his residence, 6, Maddox Street, Regent Street.

MISS HELENA WALKER.—All communications respecting Concerts, Oratorios, &c., must be forwarded to Miss Helena Walker, 6, West Bank Road, Edge Lane, Liverpool.

MISS ANDROMEDA OXLEY (Soprano). For Engagements, and Lessons in Singing and the Pianoforte, address—Miss Oxley, 7, Adelaide Road, Haverstock Hill, N.W.

MR. WALTER REEVES (Baritone). For all Communications respecting Engagements and Concerts, address—Norfolk Road House, Bayswater.

MISS BESSIE EMMETT (Soprano). All communications respecting Engagements with his Pupil, Miss Bessie Emmett, to be addressed to Mr. J. TENIELLI CALKIN, 12, Oakley Square, N.W.

MADAME MONTSERRAT (Contralto) is open to Engagements for Concerts, Oratorios, &c. For terms and particulars respecting Lessons, &c., address—Madame Montserrat, 45, Tavistock Crescent, Westbourne Park, W.

THE ORPHEUS QUARTET can be engaged, on moderate terms, for Institutions, Public and Private Concerts, &c., &c., on the shortest possible notice. Address—Mr. ALFRED PRINSOX, Secretary, 46, Regent Street, W.

MR. SANTLEY has the honour to announce that his FIRST CONCERT TOUR in England, Ireland, and Scotland will commence in January, 1870. Mr. Santley will be assisted by Madame SINICO, Miss EDMOND, Herr WILHELMJ, the celebrated violinist, and Madame ARABELLA GODDARD. All applications for the engagement of the party to be made to Mr. Wood, Cramer & Co.'s, 201, Regent Street.

MR. ALFRED BAYLIS will sing ASCHER's popular romance, "ALICE, WHERE ART THOU?" at the Opening of the New Town Hall, Strand, December 30th.

MISS FANNY ARMYTAGE, MR. ALFRED BAYLIS, and MR. HARLEY VINNING will sing RANDEGGER's popular trio, "I NAVIGANTI," at the Opening of the New Town Hall, Strand, Dec. 30th.

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NEW MUSIC.

Davidson's Choral Cyclopaedia, a Comprehensive Collection of Divine and Moral Songs (F. Pitman), edited by Mr. J. Brabham, was repeatedly noticed by us when issued in numbers. We have now only to observe with regard to it that the work appears in a complete form, with an interesting preface, and some yet more interesting remarks on the history and study of ecclesiastical music. The volume will be welcome to all who desire a comprehensive and varied collection of tunes and hymns.

From Messrs. Willey & Co. we have received "The Mansions of the Blest," a sacred song bearing the well-known name of George Barker. It is hardly likely to increase Mr. Barker's reputation, save with those who desire the simplest and most obvious music wherewith to express their aspirations. The "Acacia" *valse*, by F. Stanislaus, is very easy to play, and has a sufficiently distinct rhythm, qualities which partly atone for the absence of any striking beauty in the themes. "Curfew," a setting, by the same composer, of Longfellow's well-known poem, shows both expressive power and felicitous, albeit simple, treatment. The subject, as everybody knows, is excessively mournful, but Mr. Stanislaus has succeeded in giving it an interest by means of well-considered music. "Sweet Spirit of my Dream" is yet another of Mr. Stanislaus's efforts. It does not please us like the one just noticed; there is less of true feeling in it, and some of the phrases approach very near to vulgarity. Longfellow, the great friend of song-writers, has supplied Mr. Michael Watson with a subject for his "Hemlock Tree," which we must praise as an easy, well-written, and effective composition. Mr. Watson makes no strain after sensational results. His music runs on with fluency and appropriateness, while avoiding the mere utterance of commonplaces.

Messrs. Lamborn Cock & Co. have published two songs by Mr. Charles Salaman, a composer sufficiently well known to attract attention to them by his name. The first is a serenade, "The sun has set," which presents some novelty of treatment, and secures equal novelty of effect. We cannot wholly approve of Mr. Salaman's very pretentious and laboured effort, in which more is attempted than is achieved; but there is no doubt the composer has the boldness to think his own thoughts, and give them expression in his own way. For this, as times go, he deserves to be praised. Mr. Salaman's second piece is a setting of Byron's famous lines, "Farewell, if ever fondest prayer." Here the composer strives after less and achieves more than in the companion song. Without saying that he has expressed all the anguish of the poetry—for such a task a Beethoven would be required—we credit Mr. Salaman's effort with a reasonable success. In the hands of a good singer the song would be found not altogether inadequate.

Among the recent publications of Messrs. Hopwood & Crew is a masonic song, "What better theme than masonry," by Herr Wilhelm Ganz. As this composition is intended, we presume, for use at the convivial gatherings of the craft, a "catching" melody and a "rattling" chorus were indispensable. These Herr Ganz has supplied, and there can be little doubt that his brother masons will show themselves capable of appreciating a worthy addition to their repertory of festive music.

Among the recent publications of Messrs. Chappell & Co. are some pianoforte pieces by W. S. Rockstro. "The Meeting of the Waters" and "The Tyrolean Evening Hymn" are transcriptions of the most brilliant class, and well deserve the admiration of those who love such effects as the transcriber has aimed at. In "Elfin Shoon" Mr. Rockstro shows what he can do as a waltz composer. We are satisfied with his powers in this respect. The waltz is very graceful and pretty, besides having a fair claim to a certain degree of originality. "I've just had a letter" (Campbell & Co.) is a song by Edward Southwell, of the Claribel type. It has a simple, catching tune, and pleasant words. In short, it is quite as good as the model which Mr. Southwell sets up for himself. "Lightly creeping" (14, Exeter Hall) is one of Schubert's charming vocal pieces, edited by Mr. G. W. Martin. It takes the form of an alto solo, with chorus of two sopranos and two altos. We need hardly say that the work is full of beauty. Mr. Martin deserves thanks for its production, and we hope he will do a similar good office for many other equally meritorious pieces by the same composer. "Boochina" (Cramer & Co.) is a song by Mr. Benedict, sung by Madle. Nilsson. Like every work from Mr. Benedict's pen, it possesses abundant merit. Nothing could be better than the piquant style in which the music gives expression to the words. "Boochina" is a model of its kind. Different in character, but equal in value, is "Haleyon Days" (Cramer & Co.). Mr. Benedict may be congratulated upon the writing of two songs which deserve not only instant popularity, but lasting esteem.

MILAN.—At the Scala, the first opera produced in the season now close at hand will be Prince Poniatowsky's *Pietro de Medici*, the rehearsals of which have already commenced. (*Povero Milano!*)

HOLBORN THEATRE.

Mr. Barry Sullivan continues his laudable efforts to establish a home for the poetic drama. Mr. Lovell's five-act play, *Love's Sacrifice*, has been revived, and carefully represented and liberally "mounted," has met with an enthusiastic reception. *Love's Sacrifice*, which has not been frequently repeated since its first season, is new to the majority of modern playgoers. It pertains to the Sheridan Knowles school of dramatic composition, of which *The Hunchback* is perhaps the typical work. The story was derived from G. P. R. James's novel, *Castelnau*. The serious fable is accompanied by a comic underplot. "Marry me, or your father dies on the scaffold!" is the argument, briefly stated, addressed by Paul Lafont to Margaret, daughter of Matthew Elmore, a merchant. Margaret consents to the sacrifice—a painful one, for Paul is odious, and the lady has already given her heart to Eugene de Lorme. But it is shown that twenty years ago, Matthew Elmore in a fit of passion had slain the father of Eugene. Paul Lafont has discovered this secret, and is in a position to demand the hand of Margaret as the price of his silence. Happily, the sacrifice is at the last moment needless. The man whose murder has been taken for granted is found surviving in the person of a Franciscan friar. Opportunely the friar proclaims his real character, defeats the machinations of Lafont, forgives Matthew Elmore, and joins the hands of Margaret and Eugene. The underplot so far bears upon the main story that in the end Lafont is additionally discomfited by discoveries of fraud and imposture in his professional proceedings. He quits the stage like Shylock, baffled in his schemes and deprived of his wealth. Mr. Barry Sullivan represents Matthew Elmore with infinite skill and vigour, the more forcible speeches being delivered with singular energy.

A contemporary (the *Daily News*) sums up his notice of the performance as follows:—

"Mr. Barry Sullivan played Matthew Elmore as if the character had been written expressly for him; we can pay him no higher compliment. He looked it to the life, and in his passionate repentance for past errors, forcibly appealed to the sympathies of the audience. We may thank him also for returning to the author's text, and restoring the name of Elmore to the foreground, as in the original, it has been the dramatic fashion to call the hero Matthew Aylmer. Too much praise can scarcely be awarded to Mrs. Hermann Vezin's impersonation of Margaret; she was alike excellent in power and repose, and the one great scene where, after defying Lafont, she consents for her father's sake to marry him, elicited one of those spontaneous outbursts of applause which are rare in these days. Miss Rignold made a charming young widow; while Mrs. Horsmann and Miss Fawcett, as Manon and Jenny, were both good. Mr. Liu Rayne was effective as Eugene; Mr. Horsman was a tolerable St. Lo; Mr. J. C. Cowper was an excellent villain, playing with great care and force; and Mr. George Honey's dry humour, in *Jean Rusé*, relieved the more sombre passages of the play. *Love's Sacrifice* was completely successful, and though, artistically considered, it is a work of many faults, it is none the less worth seeing, as a specimen of a past school capitally acted throughout."

AN INTERESTING BOOK.—M. de Coussemaker, the learned musical scholar, has just published the third volume of his collection of writers on the music of the Middle Ages. It is entitled *Scriptorum de musica medii aevi nova series*. It is almost exclusively devoted to the fourteenth century, and contains forty essays, which will enable us at length to study this period of musical history, a period hitherto, so to speak, altogether unexplored. Among the works consulted by M. Coussemaker, there is a book of music by Philippe de Vitry, the original manuscript of which belongs to the public library at Strasbourg. According to a notice at the end of the volume, the manuscript dates from 1411. The learned librarian, M. Jung, asserts the copyist to have been Henri de Laufenbourg, to whom he attributes, moreover, the compositions bearing the name of Henri, in the same volume, the hand being the same as the hand remarked by M. Jung in other manuscripts, and considered by him as emanating most decidedly from the pen of Henri de Laufenbourg. M. de Coussemaker is inclined to concede the first assertion, though he cannot agree to the second, which attributes to Henri de Laufenbourg the pieces of music bearing the name of Henri. The fact is: the manuscript contains compositions by three artists who bear the name of Henri: Henri Hessman, of Strasbourg; Henri de Fribourg (*de libero Castro*); and another Henri, probably Henri de Laufenbourg. We read in the preface of M. Coussemaker's work that the manuscript is divided into two parts, one containing: 1, The treatise by Philippe de Vitry, of which we have been speaking; 2, a short German treatise published in the present volume as No. 37; 3, a treatise entitled *Von den Monocordien*; 4, one entitled *De Organs*; and, lastly, 5, one entitled *Alia regula*. This last includes instructions on minims, and is published as No. 37. The second part contains 221 two-part, three-part, and four-part compositions of the fourteenth and the fifteenth century, some with the composer's name, and some anonymous. With regard to the treatise by Philippe de Vitry, the Strasbourg manuscript is probably the only one which has it.

[Dec. 25, 1869.]

CONCERTS VARIOUS.

MADAME EUGENE OSWALD, a pianist of ability and repute, gave a concert, at St George's Hall, on the 11th inst., which was well attended. Madame Oswald appeared first, with Herr Jansa and M. Paque, in Hummel's E flat trio (Op. 12) which had a spirited and satisfactory rendering. She then played Beethoven's sonata in D minor (Op. 31, No. 2), at the close of which she received much and deserved applause. Madame Oswald subsequently gave, with Miss Trust, Oberthür's harp and piano duet on *Lucrezia Borgia*, three solos by Schumann and Chopin, and, with M. Paque, Mendelssohn's sonata for piano and violoncello (in D), Op. 58. In all these varied works Madame Oswald appeared to advantage, and obtained many marks of appreciation. Among the artists who assisted, in addition to those already named, were Mdlles. Doria, Mdlle. Carola, Miss Jessie Royd, and Herr Angyal.

ANOTHER OF HERR CARL HAUSE'S ENJOYABLE CONCERTS TOOK PLACE AT THE Hanover Square Rooms on the 16th inst., and was well attended in spite of almost prohibitive weather. The programme opened with Mozart's quartet in G minor (No. 1), played by MM. Hause, Ludwig, Jung, and Piatii. Herr Hause next gave one of his own solos, "Souvenir de Thuringia," and was followed by Herr Ludwig, whose rendering of Spohr's dramatic concerto much gratified the audience. The second part began with Mozart's sonata for two pianofortes (in which the concert-giver was joined by one of his pupils) and closed with a *Duo concertante* for two pianofortes, by Herr Hause, who was assisted in its performance by Herr Schrattonholz. Mdlle. Baurneister and Mdlle. Chamerovzow were the vocalists; the former being encored in Hause's song, "The chain I gave," and the latter recalled after the same composer's "There grew a little flower once."

THE PROGRAMME OF MISS CHARLOTTE JAMES'S CONCERT AT CAMBERWELL HALL, ON NOVEMBER 25TH, WAS MADE UP OF WORKS BY MODERN COMPOSERS. The concert-giver selected Ascher's transcription of his popular song, "Alice, where art thou?" and Thalberg's "Last Rose of Summer,"—pieces eminently calculated for display, and to the effective execution of which Miss James showed herself fully equal. Nor was the duet for piano and violin by H. Herz, in which Mr. H. Griesbach played the violin part, less successful. Among the singers were the always welcome Mdlle. Liebhart, Miss Alice Fairman, Messrs. R. Temple and Harvey. Mr. Lehmyer accompanied the vocal music.

AT THE CONCERT GIVEN IN THE TOWN HALL, SHOREDITCH, FOR THE BENEFIT OF THE METROPOLITAN FREE HOSPITAL (DEVONSHIRE SQUARE), BY THE MEMBERS OF THE BISHOPSGATE CHORAL SOCIETY ON THE 16TH INST., THE FOLLOWING ARTISTS ASSISTED:—MISSES JULIA ELTON, HYLAND, AND JESSIE GREEN; MRS. H. MARSHALL; MESSRS. WINN, BERRI, G. HERSEY, H. BELL, AND J. BALSIER CHATTERTON. WE TRUST THE FUNDS OF THE HOSPITAL ARE BENEFITED BY THE RESULT. THE AUDIENCE WERE PLEASED WITH MOST OF THE PERFORMANCES, AND COMPELLED THE CHORUS TO REPEAT FORD'S MADRIGAL, "SINCE FIRST I SAW YOUR FACE," AND HENRY SMART'S PART SONG, "TIS BREAK OF DAY." MISS JULIA ELTON WAS ENCORED IN CLARIBEL'S "HALF-MAST HIGH," AND MR. BALSIER CHATTERTON AND SIGNOR REGONDI IN BOCHSA'S DUO FOR HARP AND CONCERTINA, *ITALIA E IRLANDA*. MR. G. A. HARRISON ACCOMPANIED THE VOCAL MUSIC, AND MR. E. H. MANNERING CONDUCTED.

MDLLE. MATHILDE BELKE RECENTLY GAVE HER ANNUAL CONCERT, AT THE ALEXANDRA HALL, BLACKHEATH, AND WAS WELL SUPPORTED. Mdlle. Belke's voice is an agreeable soprano, and she uses it artistically. This was convincingly proved in Signor Schira's charming *rêverie*, "Sognai" (accompanied on the pianoforte and harp by Herren Ganz and Oberthür), in a *cancione* by Gordigiani, and *Lieder* by Schubert and Schumann, one of which she was called upon to repeat. Madame Rudersdorff and Miss Alice Fairman assisted Mdlle. Belke, the former being especially admired in a song by Signor Randegger ("The Wife's Letter"), the latter being encored in Herr Ganz's new ballad, "Since Yesterday." Madame Rudersdorff also sang, with Captain Goodenough, "La ci darem" (encored). Captain Goodenough was equally happy in his solos, the most successful of which was M. Blumenthal's ever-popular "Message," after which he was honoured by a recall. Mr. Charles Gardner was recalled after a pianoforte sonata of his own composition, Herr Ganz received the same compliment for his "Vision du passé," and a transcription of his "Nightingale's Trill." Herr Oberthür was compelled to give two harp solos instead of one. His "Meditation," being encored, he substituted his no less attractive "Cascade." The concert was altogether a success.

THE THIRD "MONTHLY POPULAR CONCERT," UNDER THE DIRECTION OF MR. RIDLEY PRENTICE, WAS GIVEN, ON THE 16TH INST., AT THE ANGELL TOWN INSTITUTE, BRIXTON. IT WAS A "MENDELSVOHN NIGHT" WITHIN—WITHOUT, A PELTING RAIN AND FURIOUS WIND, WHICH, HOWEVER, DID NOT PREVENT THE CONCERT FROM BEING EXTREMELY WELL ATTENDED. THE INSTRUMENTAL PIECES WERE THE STRING QUARTET IN E FLAT (MESSRS. HENRY BLAGROVE, F. RALPH, RICHARD BLAGROVE, AND W. H. AYLWARD); VARIATIONS IN D, FOR VIOLIN-

CELLO AND PIANOFORTE (MR. AYLWARD AND MR. RIDLEY PRENTICE); *Andante e Rondo Capriccioso* (Op. 14), FOR PIANOFORTE ALONE (MR. PRENTICE); AND THE QUARTET, FOR PIANO AND STRINGS, IN B MINOR (MESSRS. PRENTICE, R. BLAGROVE, H. BLAGROVE, AND AYLWARD). EACH OF THESE RECEIVED UNEXCEPTIONAL TREATMENT FROM THE PERFORMERS, AND THE CHARACTERISTIC MODESTY OF MR. PRENTICE ALONE PREVENTED A REPETITION OF THE PIANOFORTE SOLO. MR. VERNON RIGBY SANG WITH CHARMING EFFECT SCHUBERT'S "THROUGH THE NIGHT MY SONGS ADJURE THEE," SCHUMANN'S "DEVOTION," MENDELSSOHN'S "BY CELIA'S ARBOUR," AND "THE THORN." IN RESPONSE TO AN ENCORE FOR THE LAST, MR. RIGBY GAVE "LA DONNA E MOBILE." MR. ARTHUR COX WAS ACCOMPANIST. MR. PRENTICE'S ATTEMPT TO POPULARIZE HIGH-CLASS MUSIC IN AN IMPORTANT METROPOLITAN SUBURB DESERVES EVERY ENCOURAGEMENT, AND IF HIS EXAMPLE WERE FOLLOWED IN OTHER DISTRICTS, THE PUBLIC AND ART WOULD BE EQUALLY BENEFITED.—W. H. P.

ROTTERDAM.—Schumann's *Paradies und die Peri* was performed a short time since by the Singacademie, under the direction of Herr Bargiel. The soprano and the tenor part were entrusted respectively to Madlle. Weyringer and Herr Schneider, both of this town. The contralto and the mezzo-soprano part were confided to Madlle. Franziska Wüterst, of Berlin.

FRANKFORT-ON-THE-MAINE.—During the last financial year, the property of the Mozart-Stiftung, *Anglie*: Mozart Foundation, or Mozart Fund, was increased from 55,339 florins to 57,709 florins, 40 kreutzers. On the 1st April last, Herr Leonhard Wolff, of Crefeld, ceased to be an exhibitioner of the Fund, and was succeeded by Herr Arnold Krug, of Hamburg, who, as recently stated in the *Musical World*, now receives the yearly pension of about six hundred florins.

A CHARGE AGAINST THE AUTHOR OF THE "CONFessions."—George Becker, a pianist of Geneva, has discovered the earliest method (dating from 1500) ever known for representing notes by ciphers. "Jean Jacques Rousseau, who talks so largely," remarks the *Echo* (of Berlin, not Catherine Street, Strand) "in his *Projet concernant de nouveaux signes pour la musique*, and gives himself all the airs of a grand inventor appears to have been acquainted with this work, and, therefore, Jean Jacques would have as good a claim as P. Bevannes, nay, perhaps, a better, to be considered the author of the method, had he only been the first person instead of the second to make it known." What, however, we would ask, does this prove? Simply, as Puff says, that two great men may hit upon the same idea.

Hang up the Baby's Stocking.

Hang up the Baby's stocking;
Be sure you don't forget—
The dear little dimpled darling!
She ne'er saw Christmas yet;
But I've told her all about it,
And she opened her big blue eyes,
And I'm sure she understands it,
She looked so funny and wise.

Dear! what a tiny stocking!
It doesn't take much to hold
Such little pink toes as baby's
Away from the frost and cold.
But then, for the baby's Christmas
It will never do at all;
Why, Santa wouldn't be looking
For anything half so small!

I know what we'll do for the baby—
I've thought of the very best plan—
I'll borrow a stocking of Grandma,
The longest that ever I can!
And you'll hang it by mine, dear mother,
Right here in the corner, so,
And write a letter to Santa,
And fasten it on to the toe.

Write, "This is the baby's stocking
That hangs in the corner here;
You never have seen her, Santa,
For she only came this year;
But she's just the blessedest baby—
And now, before you go,
Just cram her stocking with goodies,
From the top clean down to the toe."

American.

CRYSTAL PALACE CONCERTS.

The last concert before the Christmas recess took place on Saturday, with the following as a programme:—

| | | | | |
|---|-----|-----|-----|------------|
| Overture, "Genoveva" | ... | ... | ... | Schumann. |
| Cavatina, "Come per me sereno" | ... | ... | ... | Bellini. |
| Song, "Non sara" | ... | ... | ... | Barboni. |
| Overture to the cantata, <i>The Golden Legend</i> | ... | ... | ... | Gadsby. |
| Aria, "Deh vieni" | ... | ... | ... | Mozart. |
| Symphony in C minor | ... | ... | ... | Beethoven. |
| Song, "Pack clouds away" | ... | ... | ... | Macfarren. |
| Song, "The Wanderer" | ... | ... | ... | Schubert. |
| Polacca (<i>Der Freischütz</i>) | ... | ... | ... | Weber. |
| Airs de Ballet, "Reine de Saba" | ... | ... | ... | Gounod. |

We have nothing to add to former criticisms of Schumann's overture, beyond a remark that each successive hearing makes more evident the power with which it is written. That the work is unequal we admit; but we also contend that its strongest portions are very strong indeed. Mr. Gadsby's overture is constructed upon an independent plan, and aims rather to follow the course of Longfellow's story than to shape itself upon recognized musical form. Regarding it from the composer's point of view, the work is not without interest. Its themes are tuneful, and their orchestral treatment sustains attention throughout. Being such pure programme-music as it is, the overture of course suffered for want of a "key." A more magnificent performance than that of the "C minor" we never heard. It was simply perfect, and would have done honour to the finest orchestra in Europe. Needless to say that the audience was roused to enthusiasm; and that applause and "bravos" went on, at the close of the symphony, as though neither could stop. M. Gounod's ballet music was placed at the end of the programme, so that those who cared nothing for it could retire. We retired. Miss Poyntz was recalled after "Come per me sereno," and much applauded after "Pack clouds away." On her part, Madame Sinico was recalled after "Deh vieni," and had to repeat the polacca of Weber. Mr. Harley Vining sang both his songs with great effect. After Christmas the new symphony of Mr. F. H. Cowen is to be performed. Good. T. E.

THE ORATORIO CONCERTS.

At the second of these concerts (on Tuesday) the *Messiah* was performed. The solo parts were entrusted to Madame Ruderdrorff, Mdlle. Drasil, Miss Dalmaine, Mr. Lewis Thomas, and Mr. Vernon Rigby. Mr. Lewis Thomas suffered from severe hoarseness, and Madame Ruderdrorff being also indisposed, the indulgence of the audience was solicited in their behalf; but the uniform excellence of the choral singing compensated for any drawbacks. "For unto us a child is born," and "Hallelujah" were both striking examples of choral execution, and the audience tried to obtain a second hearing of the latter, but Mr. Barnby judiciously declined. Madame Ruderdrorff, despite her indisposition, gave a fine reading of "I know that my Redeemer liveth," and was equally successful in "Rejoice greatly." Mr. Vernon Rigby sang the tenor, and Mdlle. Drasil the contralto music, the former in "Thou shalt break them" narrowly escaping an encore. Miss Dalmaine sang with commendable care the after part of "He shall feed His flock," and "How beautiful are the feet." Mr. Lewis Thomas, in spite of his cold, obtained unanimous applause in "Why do the nations?" which he sang with great spirit. The orchestral accompaniments were played as usual in the best style, under Mr. Barnby's direction. Mr. T. Harper played the trumpet *obbligato* in "The trumpet shall sound," and Mr. F. A. W. Docker was the organist.

SACRED HARMONIC SOCIETY.

The thirty-eighth annual Christmas performance of the *Messiah* took place in Exeter Hall on Friday evening week, and attracted the usual large audience. There is nothing to be said of the performance, save that Madame Sinico appeared for the first time as a Handelian singer. Her effort was encouraging. Everybody knows that she is one of the cleverest and most versatile artists now before the public; and it will scarcely be news if we say that the *Messiah* airs were given with taste and correctness. Madame Sinico is especially to be praised for the respect with which she treated the text. Nowhere did the singer permit herself a departure from the song. By and bye, perhaps, when Madame Sinico is less anxious about minor matters, she will give the music with the feeling and expression so necessary to a perfect performance. The other soloists were Miss Elton, Mr. Rigby, and Mr. Santley. Sir M. Costa conducted.

The oratorio was to be repeated on Thursday, with Madame Sainton-Dolby in the place of Miss Elton. T. E.

OUR CONTEMPORARIES.

In a notice of Mdlle. Nilsson's last miscellaneous concert at Exeter Hall, the *Sunday Times* speaks as follows of her execution of the sacred pieces assigned to her:—

"Not the least remarkable event in the lady's remarkable career is the facility with which she has raised herself in public estimation as a singer of such strange and unaccustomed music. The phenomenon, however, can be easily explained. Mdlle. Nilsson is endowed with high intelligence and the ability to see, while anything remains to be done, what it is and how to set about it. Having determined to sing Handel, she will go on studying Handel so long as necessity may require. This is the secret of her success, as of much other. The airs given by Mdlle. Nilsson, on Wednesday, were 'Angels ever bright and fair,' 'From mighty kings,' and 'Let the bright Seraphim.' The first was, perhaps, best adapted to her peculiar means; and, certainly, nothing could exceed the intense expression with which it was delivered. The singer threw herself, so to speak, into every phrase, as though realizing the position Handel's music was meant to illustrate. In 'From mighty kings,' Mdlle. Nilsson's well-known facile execution showed to great advantage, her dramatic power being no less apparent in the recitative. 'Let the bright Seraphim' was a display of declamation equally remarkable, and obtained an enthusiastic encore. 'We must, nevertheless, point out that the whole air should have been given, and the *coda*, which is not Handel, left out.'

The *Daily News*, reviewing the recent performance of *Der Freischütz* at the Royal Italian, thus appraises the performance of our great English baritone as Caspar:—

"The Caspar of Mr. Santley is another proof of the progress made within the last few years by this gentleman as an actor—as a vocalist there was but little room for improvement in his earliest theatrical appearances, and he has now gained that command of the stage which only familiarity with it can ensure. In either respect, we remember no such Caspar since that of the late Herr Standigh, with which the performance of Mr. Santley may quite compare. The drinking song was given with an excellent perception of its grim, sardonic humour that called forth an immediate encore (replied to by a repetition of one verse), and the great revenge scene, that concludes the first act, was sung with a grandeur of vocal declamation and an intense expression of malicious triumph that caused a recall of the singer after the curtain had fallen. Excellent, too, was this artist's performance in the intermittent vocal and diabolical business of the incantation scene—here, as elsewhere, the dramatic illusion depending greatly on the combination of qualities seldom so realized as in Mr. Santley's Caspar."

The *Pall Mall Gazette*, in a masterly article on the recent concert given at St. James's Hall by Mr. Frederic Cowen, has the subjoined observation upon a symphony by the young composer, produced for the first time on this occasion:—

"The symphony (in C minor) came as a revelation of unsuspected power. Bearing in mind how few contemporary musicians could write even a tolerable symphony, it is a great thing for Mr. Cowen that his work was heard with pleasure and received with unanimous approval. Seldom has any one composition done so much for its author—there being now no question that Mr. Cowen is in the front rank of those upon whom the immediate future of English music depends. The symphony opens with a brief *largo* (chiefly remarkable for an expressive passage in unison) leading to an *allegro di molto*. An agitated character distinguishes the first subject of the latter movement; while the second, announced by clarinet solo, has a placid beauty happily in contrast. These themes are excellently treated throughout the first part; afterwards, Mr. Cowen is redundant, and expands the movement to a greater length than it will bear with advantage. The trio of the *scherzo* is another attractive feature, and the skill with which, in the *coda*, its melody is interwoven with that of the *scherzo* proper, secures a really charming effect. An *allegro con moto* which follows, strikes us as the best movement of the work. It is bright and cheerful, with a strong pastoral character, and might be entitled, not inaptly, '*Country Life*.' Always interesting and beautiful, the *allegro* here and there gives evidence of a masterful conception and development such as belong only to a very high order of art. Its performance was a deserved success, and led to a demand for repetition. The subject of the *finale* appears at first somewhat trivial, and the entire movement lacks variety; but the skill with which the materials are worked, and the evidence of independent thought shown throughout, entirely avoid anti-climax. Altogether, the symphony is a remarkable effort, and one which places the composer in a situation of responsibility, as well as of prominence. As to the model by which Mr. Cowen works there cannot be much doubt. A few traces of Mozart and Mendelssohn appear in his symphony, but Beethoven dominates alike in conception and construction. There is, however, no slavish copying of the master. Mr. Cowen suggests Beethoven * more by the general character of his music than by its details."

* For Beethoven, read Schubert.—A. S. S.

[Dec. 25, 1869.]

PROVINCIAL.

PERTH.—We take the following from the *Perthshire Journal and Constitutional* of the 16th inst.:-

"On Tuesday evening, Madame Arabella Goddard gave a grand pianoforte recital in the City Hall, in presence of a highly fashionable audience. Madame Goddard, as a player, requires no commendation from us, as she is acknowledged to be one of the greatest pianists of the age, and the manner in which she played on Tuesday detracted nothing from her fame. The concert opened with a sonata in B flat, by Mozart, which was listened to throughout with the greatest possible attention, the hearty applause at the close testifying to the appreciation of the audience. In addition to a selection from the last book of Mendelssohn's *Lieder ohne Worte* and the *Invitation pour la Valse* of Weber, Madame Goddard gave Beethoven's *Pastoral Sonata* in a manner so skilful that a thrill of pleasure pervaded the audience, and at the close, a restless encore was demanded, when Madame Goddard gave Thalberg's inimitable arrangement of 'The Last Rose of Summer' in first-rate style. The vocalist of the evening was Miss Annie Edmonds, who acquitted herself well. She is a pleasing singer, and enters heartily into her work. Her songs were 'Rock me to sleep,' 'Swedish Winter Song,' 'My mother bids me bind my hair,' and 'When daisies pied,' the last of which, calling forth a hearty encore, she substituted the fine old ballad of 'The Bailiff's Daughter.' The arrangements for the concert were entrusted to Mr. Wylie, of Messrs. Paterson, Sons, & Co., who spared no effort to add to the comfort of the audience. Thermometers were placed in different positions, and between the parts of the concert these were consulted, when they denoted an equal temperature of 56 degrees throughout the entire building. The magnificent instrument used by Madame Goddard was one of Broadwood & Son's concert iron grand pianofortes, sent expressly for the occasion."

WEST BROMWICH (NEAR BIRMINGHAM).—We have received the subjoined communication from a hoar correspondent, residing in that part of the "black country" (so-called) which lies nearest to the "hard-ware capital" (so-called):—

"A recent performance of *Judas Maccabaeus*, by the West Bromwich Philharmonic Society, was remarkable rather for the ambition which dictated the choice of such a work than for the manner of the execution. With the exception of Mr. Wilby Cooper, who, despite accompaniments, both erratic and eccentric to the verge of absurdity, sang with his accustomed artistic care and finish, Handel's oratorio fared but indifferently; and it would be well if those who have the management of the society considered whether its resources (vocal and instrumental) are equal to the occasion, before getting up another such concert. The hall was crowded (nevertheless). BIRCH OR BROMWICH."

EDINBURGH.—We read in the *Scotsman* of December 17:—

"Professor Oakeley delivered, yesterday afternoon, the second of his lectures on mediæval music. The subject was Mediæval Music in the south of Europe, from the fourth to the fourteenth century. He alluded to the connection of music with theology, and its influence on St. Augustine—the system of St. Ambrose, to the historians, Macrobius, Capella, Boethius, and Cassiodorus, and to Gregory the Great and his system, illustrating the authentic and plagal scales on the organ. Mr. Oakeley then explained the improvements introduced by Guido d'Arezzo, and the derivation of 'Solmisation' from the hymn of St. John the Baptist, which he played on the organ. He adverted to the immense advance made by the introduction of time, and the 'cantus mensurabilis' by Franco, and the improvements of John de Muris; and, in connection with the subject of rhythm, illustrated by the organ the wonderful effect produced by the succession of dactyl and spondees in the *andante* of Beethoven's seventh symphony. All these lights, he said—Gregory, Guido, Franco, &c.—lent their aid in their generation to build up the stately edifice; and who shall say that their labours in the dark ages were in vain?"

TORQUAY.—We extract the following from the *Torquay Directory*:—

"Signor and Madame Garcia gave a concert at the Torwood Assembly Rooms, on Saturday. The choruses were more successfully rendered than we are accustomed to hear in Torquay part-singing. Miss Manning, Dr. Smith, and Capt. Mullings took the solos in the concerted music. Mrs. Hooper sung Benedict's 'Carnaval de Venise' with very great effect. Two pupils of Signor Garcia made their first appearance on the occasion. The one, Miss Brunel, sang 'Ah si la stanchezza' (*Il Trovatore*), with Signor Garcia; the other, Miss Annie Bogle, an air from *Semiramide*. As to Signor Garcia and his talented partner we need only say that their efforts were all that could be desired. Our praise must likewise extend to the other ladies and gentlemen who assisted them. Signor and Madame Garcia will give a musical entertainment on the 15th of January next."

BELFAST.—Mr. Sullivan's *Prodigal Son* was produced at Belfast on the 17th inst. by the Classical Harmonists Society, with much success. The soloists were Mdile. Van Noorden, Miss Fennell, Mr. Wallace Wells, and Mr. Orlando Christian. The *Northern Whig* says:—

"The author of the *Prodigal Son* conducted his own work on the two previous occasions; and it must, therefore, be taken as a compliment by Mr. Cellier that his friend and schoolfellow, Mr. Sullivan, should have entrusted to him the care of producing his oratorio on the first occasion on which it has been performed without his own personal supervision."

WOLVERHAMPTON.—A correspondent has addressed to us an interesting letter from this busy town, from which we can find space for as much as is below:—

"The Wolverhampton and South Staffordshire Festival Choral Society gave their first concert on the evening of the 15th, at the Exchange, for the benefit of the South Staffordshire Hospital. The band and chorus numbered about 150. The principal vocalists were Madame Ruderdrorff, Miss Marion Severn, Mr. Monten Smith, and Herr Stepan; the solo instrumentalists, Miss Muntz and Mr. H. Hayward (violin), Mr. T. S. Hayward (pianist and accompanist); Mr. Stockley was conductor of the vocal music and chorus-master, and Mr. H. Hayward conductor of the instrumental music. The first part consisted of a selection from *Judas Maccabaeus*; the second was miscellaneous. Madame Ruderdrorff sang 'Pious orgies' and 'From mighty kings.' Miss Severn sang 'Father of Heaven,' and, with Madame Ruderdrorff, 'O lovely peace,' with care and expression. Mr. Monten Smith pleased the audience greatly with Shield's 'Woodpecker,' and an encore was demanded, though the length of the programme considered, judiciously declined. Herr Stepan sang 'The Bell-ringer,' and took part in the oratorio selections. The chorus and band, under their respective conductors, Mr. Stockley and Mr. H. Hayward, deserve great praise for the way in which they acquitted themselves, especially when it is remembered that the society has not been in existence quite a twelvemonth. In the second part, Miss Muntz played the *adagio* from Paganini's second violin concerto, reflecting great credit on her talented instructor, Mr. H. Hayward. The band played Mozart's *symphony* in D major, and Mr. H. Hayward and Mr. T. S. Hayward performed the *andante con variazioni* from the 'Kreutzer' Sonata of Beethoven. Altogether, the concert was a genuine success."

THE CRYSTAL PALACE CHOIR.

To the Editor of the "Musical World."

SIR,—Will you kindly allow me to ask Mr. Manns, through your columns, if he considers it fair to the members of this choir, when, after having obliged him with extra rehearsals, he partly fills the orchestra with strangers, to the exclusion of the regular choir, who, of course, expect to assist at the performance? He must know that it is very annoying to be shut out after a journey to Sydenham.

London, Dec. 13. ONE OF THE MANY VICTIMS OF LAST SATURDAY.

ROYAL ACADEMY OF MUSIC.—The competition for the Westmorland Scholarship and Potter Exhibition took place on Saturday the 18th December, at the Institution in Tenterden Street, Hanover Square, the examiners being the Principal (Professor Sterndale Bennett), Mr. F. R. Cox, Mr. John Hullah, Mr. H. C. Lunn, Mr. G. A. Macfarren, and Mr. Brinley Richards. The results were as follows:—Westmorland Scholarship: Miss Georgina Maudsley, elected; Miss Pocklington, Miss Sophie Ferrari, Miss Goode, and Miss R. Jewell, highly commended; Miss Frith, commended. Potter Exhibition: Mr. M. Heywood, elected; Mr. C. A. Cook highly commended; Mr. W. F. Parker commended. Mr. Heywood and Mr. Cook are both pupils of Mr. Harold Thomas, whose pupil (Mr. Townshend) carried off the last Potter Exhibition prize (1867).

ST. PETERSBURG.—The report which lately went the round of the papers, to the effect that Prince Galitzin, the well-known organist and conductor, was murdered a short time since, is inexact. The person murdered was not the musical Prince Galitzin, but a cousin of his, a prince of the same name.

BRESLAU.—The manager of the Stadt theater, who was the first to introduce Herr Richard Wuerst's *Vineta*, and Herr G. Schmidt's *La Reole*, to the public, has just brought out another new work by a German composer. It is in three acts, and is entitled *Die Zieten'sche Husaren*, the book being written by T. Rehbaum and Bernhard Scholz and the music by the latter alone. The said book, founded upon a supposed episode in German history is simple, and so far deserving of commendation, but lacks dramatic interest. The composer and the principal artists were called on and loudly applauded at the end of each act, and likewise at the fall of the curtain.—Handel's *Alexander's Feast* was performed at the last concert of the Orchestral Association.

MADAME PAREPA-ROSA IN AMERICA.

(From the "Chicago Tribune," Nov. 8, 1869.)

The second performance of the *Marriage of Figaro*, last evening, called out a larger audience, if possible, than the first, the house being densely crowded in every part, and hundreds standing in the lobbies. It was a tribute, not only to the beauty of the opera, but to the excellence of the performers and the performance, of which they may well be proud. The representation, as a whole, was smoother than on the evening previous, and the artists, having once mastered the difficulties of the stage business, fitted into their places with more ease, and showed less nervousness.

"We are inclined to take back all we have ever said about Parepa's dramatic failings, for she certainly displays an extraordinary tact in humorous representation, as the maid Susanna. Her lines are spoken with admirable emphasis, inflection, and expression, and her ease and presence of mind are remarkable. She literally fills the stage with business, and by means of her expressive by-play and pantomimery, no less than by her keen natural appreciation of the jolliness of the situations, she imparts an air of liveliness to the *ensemble* which would otherwise be lacking, as there are few of the other artists who are not more or less stiff in their *rôles*. Could anything be more admirable than the manner in which she gets over the embarrassing physical difficulty which presents itself when she is obliged to change costumes and personate the *petite Héssee*? She notices the whole matter in such a way that it appeals to the audience, not in a ridiculous, but in a genuinely humorous light. And, above all, there is an appreciative intelligence and good taste about it all, which makes the impersonation refined as well as humorous. We certainly need say nothing about the manner in which she sustains the vocal part of her *rôle*, for that is only too apparent. It is rare that any of us will ever hear such singing as she gives us, especially in the concerted music, where her absolute precision and spirited enthusiasm, even in the most trying passages, carry everything along with her.

The general criticism is that, with the exception of Parepa and Mrs. Seguin, the voices are too high for the music. The *troupe* is entitled to great credit for the superior manner in which they have done this opera. And for this success, Carl Rosa, the conductor, is responsible as much, if not more, than any other. Few can know the arduous difficulties of his position, or the immense labour required to drill the *troupe*, and conduct the orchestra through a score of this character. There is always danger of overlooking the conductor—who is really the pilot at the helm—which we do not mean to incur at this time. Mr. Rosa has proved himself a careful, thorough, and efficient leader, and it would be only a narrow prejudice or an unjust neglect which would refuse him what he has well and nobly earned—the gratitude of all *real* lovers of music.

CARLOTTA PATTI IN AMERICA.

A Rochester journal, writing about Madile. Carlotta Patti's concert in that city, says:—

"The acknowledged Queen of Song, the most brilliant warbler of all the song birds, has come and gone, and Rochester will ever be proud to number herself among the favoured cities considered worthy to stay her flight, that we might be entranced, if for only one short evening, with the wondrous melody of her voice. To liken Carlotta Patti to a bird seems, indeed, the best comparison that can be made. The poise of the head, the sudden, impulsive movement when she has achieved one of those astonishingly brilliant triumphs of vocalization, where wonderful flexibility, pure intonation, faultless execution, all combine with the extreme range of voice in the upper notes, fail to give to those who did not hear her, any idea of her wonderful power. She carried the audience by storm, and must have felt flattered at such a warm reception from an audience usually called cold. The demand for seats for this concert was beyond all precedent, and the largest part of the stage was monopolized by the audience. Altogether, the concert was a grand success, and called out the wealth, the beauty, and the fashion of Rochester."

MUNICH.—Taking example by the Operahouses (Royal and Imperial respectively) of Berlin and Vienna, the Intendant of the Theatre Royal has revived Gluck's *Armide*. The principal female part was admirably sustained by Madame Vogl, dramatically as well as vocally.

THE population of Mexico city is 200,000. The number of its theatres—without reckoning the Plaza de Toros (the Place of Bulls), which can accommodate nearly 10,000 persons, is eight. The Nacional holds, 3,000. The Iturbide is devoted to opéra comique. The town Guadalajara, with a population of 150,000, is building a theatre which is intended to be the largest in the world. There are to be six rows of boxes and a pit to hold 2,000 persons. "Nothing," says the *Entr'acte*, "is wanting to complete the whole, but—*actionnaires*."

A YANKEE MUSICO-MORALIZER.

Under the significant heading of "The Quackery of Concerts, The Philadelphia Evening Bulletin contains the subjoined fulminating disquisition:—

"The exhibition of music as an art, and one of the most refined and refining of arts, seems to have almost gone out of vogue. The good old days of really grand opera, of great dramatic singers, of vocal skill free from tricks, of conscientious study for instruments as well as voices, of enthusiasm free from quackery, and of ambition that is not wholly sordid, seems to be gone for ever. Even the men and women of great genius in music have become mere mercenaries. They are the hirelings of charlatans and showmen, who study the tastes of the most vulgar among the public, and degrade the gifts of the genius they employ to do such work as will please those whose admiration is excited by the monstrous, rather than by the beautiful, by the marvellous rather than the artistic.

"It is a misfortune to music and musical taste in America that New York is the chief port, we may say the only port, where foreign artists of all kinds land, on coming to America, to seek their fortunes. The business of art has thus come to resemble all other kinds of business in New York. It is a business of humbug, of deception, of gambling; resembling in manner, if not in degree, the business of Wall Street or the Gold Room. The chief of the gold and stock gamblers, in fact, has been lately noted as one of the chief operators in musical speculations. The most scandalously managed railroad in the country is identified with what is called a 'Grand Operahouse.' The manager of the railroad and the lessee of this Grand Opera being one, there is gambling and swindling in Erie, while there is vulgarity, nastiness, and vice in music. The same system that resorts to a 'corner' in a stock, or a 'locking up' of gold or currency, resorts also to the exhibition of shameless women in a ballet, and filthy acting in what is avowedly a burlesque of music, as well as of morality in an opera. There is money to be made by the degradation of art, as well as by the degradation of morals, and New York is full of speculators in vice of all kinds."

SCRAPS MUSICAL FROM PUNCH'S ALMANAC.

NEW CHAMBER OF HORRORS AT MADAME TUSSAUD'S (*The Right Man in the Right Place*).—"Don't be afraid, you little goose! It's only wax-work! Why, I recollect when people like that were allowed to go loose about the streets." (*The "it" is an organ-friend.*)

HORTICULTURAL.—An old song makes mention of a garden of delights, under the name of "Cupid's Garden." In Cupid's garden, choose single flowers and beware of widow's weeds.

COMPANION SONG TO THE "WELSH HARP."—The "Scotch Fiddle."

SOUND DUES.—Fees to Opera box-keepers.

Mrs. JINGELTON learning that young M'Skirlygg (from whose family she received such politeness when she was in the Highlands) was in town, and having heard so much of his playing, asks him to one of her little parties for classical music, and hopes he will "oblige" during the evening.—Ha! ha! She didn't know what his instrument was. (*M'Skirlygg appears armed with the bagpipes.*)

THE NORMAL DIAPASON.—*First Citizen (Returning from Dinner-party)*—"Hullo, Grounderby, is that you? Good gracious! Are you mad?" *Second Citizen (huskily)*, "All right, old fellow, fact is, I've got to sing 'Qui sedego' at our concert, and you know with the present high pitch, my low D is totally ineffectual unless I've a slight cold." (Grounderby is out in a snowstorm, hatless, shoeless, and coatless.)

AMSTERDAM.—The Society for the Promotion of Musical Art have announced a performance of Schumann's *Paradies und die Peri*.

KÖNIGSBERG.—Madile. Marie Wieck (sister of Mad. Clara Schumann) recently gave a successful concert.—Meyerbeer's *Africaine* has proved very attractive and drawn large audiences every time it has been performed.

ANTWERP.—There will be a grand Musical Festival at the Geographical Congress which assembles here next August, under the direction of M. Pierre Benoit, principal of the Conservatory. M. Gevaert will write a Flemish Cantata for the occasion.

Times for Music.

Fill up! fill up! but not the bowl,
For, though no pledge I've taken,
My uncle has one, and the fact
Is apt sad thoughts to waken;
If that sad pledge comes not soon out,
My uncle, by pre-emption,
Can make it his, and then 'tis lost
For me beyond redemption.
Unpleasant is this state of things,
And, therefore, I would end it;
Fill up a cheque, then, and by post,
To Ephraim Cobweb send it.

winkles as humanity unburdened find congenial expression outside a Seven-Dials "Songster."

Nevertheless, there is one department of Christmas music wherein improvement is possible. Why not accompany the romantic introductions to our pantomimes with appropriate orchestral "business"? Is there any absolute necessity for "Champagne Charlie" to ally itself to the "Halls of Purity and Peace"?—or for "Up in a Balloon" to be connected with the "Abode of the Genii in the Depths of the Earth"? That these airs, and a score others of like merit, must be given with every pantomime we know; only, let them be played while Clown brays Baby in a mortar. The often fanciful and beautiful introductions are better worth; and we believe that even a Boxing-night audience would give ear to music really appropriate to the situations presented. Thus far, Christmas music is capable of reform; beyond this we can only hope that it may be fast and furious—and, consequently, soon over.

MADAME ARABELLA GODDARD.—The Paris art journals announce, in the most courteous and friendly terms, that Madame Goddard is about to visit Paris this winter. Such, however, is not the case. Her engagements in London and the provinces will occupy her time fully till near the end of March.

SIGNOR MARIO.—All of our readers must have been pleased to read in the *Times* and *Pall Mall Gazette* of Monday that there was no foundation whatever for the report that Signor Mario had committed suicide.

WE learn from St. Petersburg that Signor Mario was to make his re-appearance at the Italian Opera there on Monday evening last, as the Duke in *Un Ballo in Maschera*. The favourite singer is in excellent health.

M. OFFENBACH is invading the ear of Paris at two theatres simultaneously. At the Variétés he has produced a three-act opera, entitled *Les Brigands* (libretto by MM. H. Meilhac and L. Halévy), at the Bouffes-Parisiens (his former seat of glory) a one-act operetta, called *La Romance de la Rose* (libretto by MM. Trèsfou and Prével). The first came out on the 10th, the second on the 11th of December. In the *Romance*, the Irish melody of which M. Flotow has made such excellent use in *Martha* ("The Last Rose of Summer") has served M. Offenbach to equally good purpose.

WE believe we may state without reserve that Signor Vianesi, of the St. Petersburg Opera, has been offered the post of chief conductor at the Royal Italian Opera, for next season; and that if there is to be a second conductor, the place may possibly be occupied by Signor Bevignani, who acted occasionally as subordinate to Signor Arditi during the winter season of operatic performances just expired. Among other engagements, we are given to understand, one is contemplated, if it is not already completed, with the German tenor, Herr Wachtel, and another with Mdlle. Sessi—the "blonde Patti," as she has been called. Mdlle. Marie Roze, having signed with M. Perrin, manager of the Paris Académie Impériale, is thus, for the present at any rate, lost to both our London opera-houses.

DRESDEN.—(From a Correspondent).—At one of the latest "Theater-concerte," the large room of the Hôtel de Saxe resounded with applause which seemed as though it would never end, excited by the marvellous playing of Herr—or, as he is now styled in Germany, "Professor"—Jochim. The members of the orchestra were as demonstrative as the audience in their manifestations of delight. The great artist performed Mendelssohn's Violin Concerto, and two movements from Spohr's Sixth Concerto, in a manner so simple and unaffected, but, at the same time, so noble and overpoweringly beautiful, that everyone was in ecstasies. It is Herr Jochim's intention to give a concert of his own here, on the fourteenth of next January.

MDLLE. CHRISTINE NILSSON has recognized the services of Mr. Edward Murray during her recent provincial tour, by the gift of a handsome pair of sleeve links of diamonds and sapphires, set in gold, in the form of horse-shoes.

WAIFS.

The *Pall Mall Gazette*, of the 22nd inst., has a long article, full of quotations, upon *Le Passant* of M. François Coupée. We can scarcely be persuaded that the writer really thinks what he says, or really believes that such characters as Silvia, the courtesan, and Zanetto, the wandering minstrel, ever existed, much less that they are types of human nature. Only a Frenchman could have manufactured such creatures of straw, or tricked them out in such mock-fancy-sentimental costume.

Mdlle. Christine Nilsson returned to Paris last Monday.

Rossini's *Messe Solemnelle* has been performed with great success at Stockholm.

M. Vivier has been playing the horn at Cairo, at the banquet given by the Khedive to M. Lesseps.

A choral society, called the Liederkranz, is occupying considerable attention in Paris just now.

M. Pasdeloup dreams of reviving Adam's *Si j'étais Roi*. M. Pasdeloup "dreams" a good deal.

We hear of a new musical organization, to be called the Boston Philharmonic Association, which will shortly give a series of concerts.

M. Berezovsky, the Russian violinist (who played here on one occasion at the Philharmonic Concerts, Hanover Square), is in Paris.

Mrs Partington says she thinks the most beautiful stop in the Boston organ is the "nux vomica." We suppose she refers to the *vox humana*.

Mr. John Boosey announces the first of a series of "Ballad Concerts" in St. James's Hall, for Wednesday, Jan. 5th.

M. Bagier has engaged Mdlle. Vaneri (remembered at the Drury Lane Opera, under Mr. E. T. Smith) for the *Italiens*.

A western critic wishing to say the handsome thing about Parepa-Rosa, calls her "A washtub full of melody."

Ullmann, the manager, used to say that the height of his ambition was to make money enough out of an opera season to buy twelve white shirts.

M. Bagier has given a second performance of Schumann's *Paradise and the Peri* at the Opéra Italien. It is diversely criticized by the French press.

The Harvard Symphony Concerts seem to be largely attended. On December 16th (the day before Beethoven's birthday), the programme was to be composed entirely of works by the great master.

Miss Rose Hersee, now with the Parepa-Rosa operatic troupe in America, has been offered an engagement, as *prima donna*, at the Italian Opera at Malta, for the season 1870-1871.

M. Ambroise Thomas has been appointed Officer of Public Instruction in recompence for services rendered, as President of the Juries of "Orpheon," to the education and moralization of the masses.

Mdlle. Pauline Lucca has created a *furore* at Berlin, as Mignon, in the well-known opera of M. Ambroise Thomas. Conductor, our old friend, Eckert.

Herr Straus has been playing at the concerts of the Vienna Philharmonic Society. On January 8th he appears at the Monday Popular Concerts.

More honours to French art. M. Laurent de Rillé, officer of the Order of Charles III. of Spain; and M. Leon Escudier officer of the Order of the Nicham—whatever that may be.

M. Pasdeloup is a perfect Russian for annexation. He wants now to make the dance music of the French court part of his domain. Should he succeed, let him invite his friend Wagner to compose for him. Fancy a set of waltzes by Wagner!

M. Jules Costé, having composed *Les Horreurs de la Guerre*, is about trying his hand at *Les Horreurs de la Paix*. "If," says *Le Télégraphe*, "this composer means to treat all the horrors of our time, he has a long job before him."

The testimonial concert tendered to Mr. Matthias Keller (composer of the American Hymn and other popular works), by the leading musical citizens of Boston, was to take place on Saturday evening, December 4th, at the Music-hall.

The Handel and Haydn Society of Boston is rehearsing the *Messiah* and Costa's *Naaman*. The latter is becoming a favourite oratorio. Bach's *Passion-Musik* will soon be given by the society, for the first time in America.

Mr. Levy, the cornet player, came before his audience the other evening, in New York, and wasn't able to play a note. A piece of paper had got into the mouth of his instrument, which had to be removed before he could perform.

An American paper says that on the day when *Figaro* announced that Mdlle. Christine Nilsson was to be married to the Duke de Massa, fifty-seven journalists and newspaper reporters called upon the cantatrice, in order to obtain particulars for their papers.

The Minister of the Fine Arts, at the instigation of the Emperor, has given notice that the boxes and stalls hitherto at disposal of the Ministry for every performance at the Paris theatres, are in future to be dispensed with.

There need be no difficulty about a supply of operatic artists. According to the Milan *Trovatore* the following are now "out of place" in Italy:—Sopranos, 112; Contraltos, 34; Tenors, 37; baritones, 59; basses, 28; bouffes, 18.

It is stated that of the 10,500 singers who participated in the great Peace Jubilee, 8,632 belong to Massachusetts; and it is believed that there is even a larger number of singers belonging to the various choral societies in the State.

Mr. Edward Murray has returned to London after a tour through England, Ireland, and Scotland, with Mdlle. Christine Nilsson. From the 24th January next, Mr. Murray is engaged for Mr. Santley's provincial concert tour.

Valentino "inaugurated" the Carnaval at Paris on Saturday last. Some new quadrilles by M. Arban were produced, the most successful of which was one upon themes from the *Princesse de Trebizonde*, which was asked for by the dancers over and over again.

Our young and promising French contemporary, *Le Télégraphe* (director proprietor, Maurice Strakosch), says that the second act of Auber's new opera, *Un Rêve d'Amour*, opens with a romance in A major, with which M. Capoul ought to turn everybody's head. We doubt not the power of the music.

Something underlies the following extract from *L'Europe Artiste*. Let some underlier explain it:—"Since the production of *Romeo et Juliette* at the Grand Opéra, M. Gounod has often been seen going to the house of the Marquis d'Ivry, who, they say, is the author of a very remarkable *Romeo et Juliette*.

The Liverpool Philharmonic Society have arranged with Mr. Chappell for four of the London Monday Popular Concerts. The first took place last Wednesday; the following artists appearing:—Madame Norman-Neruda, Mdlle. Constance Skiva, Signor Piatti, Herr Ries, Mr. Zerbini and Mr. Santley.

In the letter from Margate, published in our last, the name of that accomplished professor, Signor Ciabatta, who took a conspicuous part in the programme and whose services were (as always) of the highest value, was inadvertently omitted by our correspondent. The omission could not possibly hurt Signor Ciabatta, but it behoves us, as impartial chroniclers of what passes in the world of music, to rectify it.

Mdlle. Marie Roze having pledged herself to M. Perrin, Mr. Wood has engaged Mdlle. Reboux in her stead. Mdlle. Reboux will be remembered at Her Majesty's Theatre, playing, some years ago, a small part in M. Gounod's *Mireille*. She has since been a good deal in Italy, and has, we understand, made very considerable progress as a dramatic singer.

MR. CHARLES MATHEWS.—Within a few weeks one of our best and most popular comedians, a favourite both in London and Paris, is about to quit us for a long time. Mr. Charles Mathews purposes on the 31st of January to sail for Australia, where he is engaged for a series of performances. As a prelude to his departure, he will take a farewell benefit at Covent Garden Theatre, on Thursday, the 4th of the same month.

Jovial Mr. Mark Lemon has recorded his protest against those "fast men and cynics" who sneer at Christmas. It used to be a time for mirth and jollity, but one publisher, at least, must imagine that we have *changé tout cela*, when as the principal feature of his Christmas number he advertises a tale with the cheery title, "Tied to a Corpse."—*The Graphic*.

New theatres in London are being projected. The Colosseum is to be turned into an operahouse. A theatre for the Belgravian district is to be constructed in Sloane Square. A new operahouse is to be built, for which a nobleman is prepared to put down 150,000L. Mr. Gunning will erect a theatre in Leicester Square; and Miss Oliver is making progress with her contemplated theatre in the Strand.—*The Graphic*.

One of the most recent novelties at the Polytechnic is a lecture by Professor Pepper on the "Tentoonstelling," or Exhibition at Amsterdam. Aided by dioramic pictures, the work of Mr. Hills, and by Mr. Howe's photographs of various articles, the Professor is enabled to make a visit to his institution answer, as closely as possible, the purpose of a trip to Holland.—*The Graphic*.

Herr Wachtel, it seems, despite the *réclames* industriously circulated, has failed in Paris. The composition of the *Italian* company by whom *Il Trovatore* was given has been thus analyzed: Herr Wachtel himself was born in Hamburg; Mdlle. Krauss, in Vienna; Mdlle. Moreensi, in New York; M. Bonnehée, in Toulouse; Signor Zimelli, alias Zimmermann, in Alsace, and M. Scodzopole, the conductor, in Prague.—*The Graphic*.

Musical amateurs will be pleased to hear that the revival of one of the masterpieces of lyric comedy, *Les deux Journées* of Cherubini, has been decided on by the management of the Drury Lane Italian Opera. Signor Arditi is to set the dialogue to accompanied recitative—a task which he performed so ably when the same composer's *Medee* was brought out at Her Majesty's Theatre. The part of the water-carrier is to be sustained by Mr. Santley.

Mr. Fechter was to leave Southampton by the North German Lloyd's steamer, on Tuesday, the 21st, and to make his appearance as *Ruy Blas* at Niblo's Garden, New York, on the 10th January. When Giulia Grisi heard that Jenny Lind was going to play *Norma*, she caused herself to be underlined in her famous rôle. So Mr. Booth, favourite tragedian of New York, blows a shrill note of defiance through his press organs, and announces his intention to play *Hamlet* a hundred nights.

At Copenhagen the musical society conducted by Prof. Niels Gade has commenced operations for the season. The programme of the first concert comprised Kuhlau's Overture, *William Shakspeare*; Gade's *Friheling Phantasie*, solo voices, piano and orchestra; Schumann's Symphony in E flat *Hartmann's Jenseits der Berge*, soprano solo, chorus and orchestra; and a selection from Mendelssohn's *Midsummer Night's Dream*. Mr. Alfred Holmes, the violinist, has arrived in the Danish capital. *Lohengrin* has been postponed, on account of the illness of the tenor, M. Jastrau.

The first concert of the Société des Concerts, at the Paris Conservatoire, took place on the 12th inst. (as usual, on a Sunday morning). The programme comprised Mendelssohn's Italian Symphony ("splendidly executed" we are informed); a chorus, "Qui propter me crucem passus es," of J. S. Bach; a violin concerto by M. Joncières (the operatic composer), played by M. Dambó (which was but coldly received); Schumann's overture to *Manfred* (do.); and four pieces ("Invocation," "Chorus of Dervishes," "Turkish March," and "March with chorus"), from Beethoven's *Ruins of Athens*.

Various as the opinions are upon the advisability of using cathedrals for such performances as the Festivals of the Three Choirs we think no one would be inclined to support such a practice if it interfered with the primary objects for which our minsters and abbeys were erected. When, therefore, the Dean of Worcester, at the annual meeting of the Church Choral Association, discouraged the idea of holding a meeting of parish choirs in the nave on account of "the necessity of incurring certain expenses in pulling down a hoarding which had just been replaced after the triennial festival," it was natural that dissatisfaction should be felt, and the Association consider that if the state of the building had not been allowed to prevent the former, it certainly ought not to prevent the latter. In this we concur, and trust no obstacle will be thrown in the way of the meeting.

Among the fêtes recently given in honour of the Emperor of Austria at Cairo, was a grand performance of opera and ballet at the theatre, under the able direction of the *chef d'orchestre*, Signor Muzzio, which gave extraordinary satisfaction. The performances comprised the second act of *Rigoletto*, in which Mdles. Vitali and Grossi, Signors Nandin, Boccoloni, and Galvani appeared, and the ballet of *Girelle*, by Théophile Gautier and Adolphe Adam. Among the audience was M. Gautier himself, the object of almost as much attention as either the Emperor or his host, the Kédive.

There has been another tumult at the Cirque Napoléon, *apropos* of Richard Wagner, whose overture to the *Meistersinger* was received with volleys of "sifflés," so that the latter half of it was lost in the din. M. Pasdeloup, as unconvinced as usual, rebuked his audience in a brief address, and told them they should hear the overture again on the following Sunday. He kept his word, but as yet we have not been informed with what result. Schumann's symphony in B flat, a hymn by Haydn, Beethoven's music to *Egmont*, and the *polonaise* from Meyerbeer's *Stryenesé* were the other pieces in last Sunday's programme.

M. Manasse, known in connexion with a certain infernal machine, concealed, and at the right moment discovered in the Viceroy's box at the Cairo Theatre, of which M. Manasse was provident manager, is said by French journals to have become director of the "Grand Théâtre" at Constantinople. This is an error. The operahouse at Constantinople—the only theatrical building entitled to the designation of "Grand Théâtre"—is the property of Joseph Naoum, and under the management of Naoum the younger. It was constructed out of the materials of the old British Embassy-house.—*The Graphic*.

The divorce of Madame Cosima de Bülow, the daughter of Abbé Liszt, from her husband, Herr Hans von Bülow, has been pronounced by the civil tribunal at Munich. Herr von Bülow was formerly director of the music at the Royal Opera at Munich, where, among other noteworthy achievements, he brought out and conducted the performance of that incomprehensible rhapsody, the *Tristan und Isolde* of Herr Richard Wagner, among the furious partisans of whom he was, at one time, the most furious. Why Herr von Bülow resigned his post is pretty generally known; as it is also generally believed that Madame de Bülow is about to take to herself another husband, in the person of the musician of the "Zukunft" himself.

On Thursday, December 2, the train from Cologne to Paris brought Madame Grisi's mortal remains. Signor Mario di Candia and Madame Grisi's son accompanied the coffin, and were met at the station of the Northern Railway by a small number of friends. The funeral procession moved towards the cemetery of Père la Chaise, where a priest was waiting. The coffin which contains the body is made of crystal; the second coffin is of oak, and the third of lead, decorated with ornaments of bronze. At each corner of the leaden coffin is a wreath, the head surmounted by a crown of thorns. The cost of the three coffins is said to have been 15,000 francs. Madame Grisi lies buried in the family vault by the side of her two daughters.—*The Graphic*.

In Paris it is the rage to attend first representations of new pieces at the theatres; as much as 500 francs is willingly given for a box, and from 50 to 150 francs for a stall. Managers derive considerable benefit from these prices, and some time since were anxious to enhance it by ridding themselves of the obligation of distributing some 150 free admissions among the journalists, with whom a new play is as important an event as an Imperial speech. They proposed to give a private performance of all new pieces for the critics exclusively, and on one occasion the Folies Marigny set the example. The critics, however strongly condemned the plan, on the plea that they are expected not only to analyze the piece and comment upon the performance, but to record the impression produced on the public.

"A musical training"—says the *Rock*, in a paper on Cathedral Reform—"ought to form part of every clergyman's education, and as a means of securing this desirable result, theological colleges should be attached to our cathedrals, the candidates for holy orders should be taught to take part in the musical services of the choir, the present system of lay vicars and clerks should be remodelled, and the minor canons and theological students included in the choral body." "It is with no slight satisfaction"—writes the *Choir*—"that we hail this changed tone in our hitherto anti-musical contemporary, proving that in this case, as in every other where common sense is allowed to triumph over prejudice, the necessity for a musical clergy in a musical church is acknowledged without hesitation."

The use of the choral service in drawing the Welsh people back to the Church of their fathers has been illustrated at services held to commemorate the opening of a new organ in the parish church of Dolgelly. Not only was the priest's part sung in the native tongue by the Rev. C. W. F. Jones, minor canon of Bangor Cathedral, but the psalms and canticles were chanted, choir and people uniting heartily. The effect is described by a writer in the *Carmarthen Journal*, who remarks on the strong affinity between the Welsh language and the ancient music of the Church. Choral services in the Welsh language, too long neglected in the Principality, are destined to become a popular engine for reinstating the Church in the affection of the Welsh people, which of late years she has lost to a great extent by a cold semi-Erastian Puritanism.

We print the following from the *Scotsman*, because of an allusion to a matter upon which, a week or two back, we founded a complaint:—

"Among the means of musical cultivation afforded to the public last winter, not the least important were Professor Oakeley's performances on the organ in the musical class-room, and these have begun again for this season. It is a great and a new privilege to the musical public of Edinburgh to hear so magnificent an organ played by a performer of such skill and taste as the incumbent of the University Chair of Music; and though, from the small size of the hall, it is impossible that the whole public should be indiscriminately admitted to each recital, yet we understand that Professor Oakeley is very desirous that the audience should not be in any sense exclusive or limited to his own friends, but that all who are interested in music should have frequent opportunities of being present. The programme generally includes both organ music proper and transcriptions, and the latter are to a large extent introduced with reference to some of the public concerts immediately preceding or following, with the view of affording a second opportunity of hearing the same music. At the first recital of this season, the Professor adopted the new expedient of prefacing each piece with such remarks, historical or descriptive, as might help those present to follow and appreciate what was played."

We read the following in *Watson's Art Journal*:—

"Mr. Arthur Matthison's energetic and facile pen is shedding dramatic and poetical ink on both sides the Atlantic at once, for, in addition to his *Rock Arden*, and two new dramas he is engaged upon, we read in the London papers of a 'Scriptural Idyll,' called *Rebekah*, music by Joseph Barnby, the London oratorio conductor, who, in his series of subscription concerts, announces this piece with a band and chorus of 300, and the great Sims Reeves in the character of Isaac, properly given to a tenor. We must hear this Scriptural Idyll on our side of the water."

Apropos of the production of Balfe's *Bohemian Girl*, *Watson's Art Journal* makes remarks which might be applied to London not less than to New York:—

"No better proof of the attractiveness of English opera can be adduced than this crowding of the people together to listen to the *Bohemian Girl*, an opera which has been played repeatedly for the last thirty years in this city and all over the country. We must believe that there is a vitality in English opera, which changes in taste or fashion have not weakened, and that it is in point of fact, pre-eminently the people's amusement. Everything points to the necessity of a theatre, where opera, in the language of the country, shall be a permanent institution—where the works of our native composers can be brought forward, and the talent of the country fostered and developed. The time is ripe for the erection of such a building now, and we are not without the hope that decisive steps in that direction will be taken before long. No better legitimate investment of capital could be found, and certainly the object is one which cannot fail to appeal strongly to our wealthy citizens who feel a becoming pride in the advancement of art in America."

In the same article *Watson* makes other observations worth quoting:—

"With a success so encouraging, we think the management could afford half a dozen or even ten more players in the orchestra. It is manifestly unjust to the composer to despoil his work of half his most choice effects. All the wind instruments should at least be doubled, and three or four more violins, with another violoncello, and contra basso should be added. The score could then be rendered with some degree of integrity. It is not to be wondered at that the works of English composers should be held in light estimation, when their scores are mutilated and patched up to accommodate the half-orchestras, which are entrusted with their interpretation! Of course, the quartet can be retained intact, but what becomes of the eloquent and exquisite colouring which a full complement of instruments affords? We need hardly say that the whole score is emasculated, and the composer's imagination and science grossly misrepresented. While it may be necessary to keep the expense as low as possible, it is the poorest of all policies to curtail the number of the orchestra. We have a right to demand that the music shall be performed as written, and owe it to the reputation of such writers as Wallace, Balfe, Auber, Meyerbeer, and others, to protest against the wanton mangling of their compositions."

M. Sardou, dramatist of the day in France, and in Europe, is not above writing burlesques: he is engaged on a *farce* for the Gaiety. What is more astonishing is the fact that M. Flaubert, author of *Madame Bovary*, has finished an extravaganza called *Château des Cœurs* for the Porte St. Martin. Considering these things, Mr. Sals need not fear to acknowledge himself the author of a forthcoming burlesque at the Gaiety Theatre, directed by Mr. Hollingshead. *Wat Tyler, M.P.*, the *Champion of the Chignons*; or *The True Patriot and the False Bachelor*, has, after anxious meditation, been fixed upon as the title of the work, which will present some new views of an interesting period of English history. Richard the Second laid tax on chignons, and an attempt was made to levy it on the Tyler family, one of whose members, fair Helen Tyler, was remarkable for the beauty and the profusion of her hair. In this ingenious readers will be able to discover the origin of *Wat Tyler's* attitude as exhibited at the Gaiety Theatre. The part of *Wat Tyler* is to be "created" by Mr. Toole. Costumes, of mediæval pattern, from designs by Mr. Alfred Thomson.

The editor of the *New York Musical Gazette* writes in his paper:—

"In treating of music in London, there is one subject that stands out in irrepressible prominence. I hardly need to state that this subject is street-music. Perhaps it may be thought that enough has been already said on that topic, as articles of all kinds, essays, squibs, and satires, are constantly being written upon it, most of which find their way sooner or later into the American papers. But I found that I had, after reading them all, failed entirely to obtain an adequate idea of the magnitude of the subject. Hand-organs are not a circumstance. They are merely minor touches in the grand picture. A brass band performing selections from *Trovatore*; a group of flutes and flageolets warbling plaintive melodies; a youthful prodigy astonishing the wayfaring public with soloistic gyrations upon some instrument;—such are a few of the privileges of life in London. If I should go outside the department of music in my description and tell of the Punch and Judy shows, of the tumblers and rope-dancers in tights, of the giants, and the pygmies, and the performing animals the reader might suppose that the chief end of the British public was to gaze and be astonished. Having just left Paris, where no shows or performances are allowed in the streets, the contrast was all the more remarkable. Of

concerts, the Crystal Palace seemed to absorb the greater share during my stay in London, which was in the month of August. This may be justly inferred from the fact that *three* concerts were given there in one day. The first was an orchestral performance, embracing the usual variety of popular selections for such an occasion. This took place at noon. At five o'clock there was a ballad-concert, in which Sims Reeves was the grand attraction. I secured a good position, and was able to hear to good advantage the voice that has charmed all England for so many years. It is truly a delicious voice, and it held the audience as by a spell. The songs were old; most of the listeners had probably heard them before scores of times; yet they were completely rapt, and I saw strong men dash the tears from their eyes as he sang the last verse of the time-honoured, weather-beaten song with the familiar refrain—

As we sail
With the gale,
In the bay of Biscay, O,

This singer's immense popularity is sufficiently proved by the compensation he receives for his services. For singing two simple ballads, and taking part in one duet, that afternoon, he received the sum of 500 dollars. I was informed by one of the directors of the Crystal Palace that the experiment of dropping him at their popular concerts and depending upon the general excellence of the artists employed, had been repeatedly tried, but had always failed. Although the amount paid him was so large, yet the simple announcement of his name resulted in a sufficient increase of the audience to much more than remunerate him for his services."

The director of the Paris Gaieté, has introduced a curious innovation. In the "Bibliothèque Impériale" there exists a collection of engravings representing actors and actresses of the last two centuries in the costumes originally worn on the stage, and the experiment has been made at the Gaieté of restoring the original *mise-en-scène* of Racine's *Andromaque*, now given exactly as it was before the "Grand Monarque." M. de Sarceny, in a recent conference, advocated the propriety of this revival. According to him a hero of Racine's tragedies, wearing the costume as well as speaking the language of the French Court, is, though conventional, at least consistent. His thoughts and expressions are those of a French gentleman, in spite of his Greek or Roman pseudonym; and the courtly phrases he employs, even under trying circumstances, must always more or less shock the spectator's sense of fitness when uttered in a toga and sandals. There is much truth in this view; still it will be difficult to reconcile oneself to Camille cursing Rome in a hoop and patches, or Julius Caesar expiring in a wig and lace ruffles.

DEBORAH.

The production of *Deborah* by the Sacred Harmonic Society deserves more than an ordinary notice. For a long time the society has been girded at on all sides, in the hope that continual prodding would rouse it to greater activity than it has shown during recent years. Now that, stimulated by such means, and, perhaps, by the example set in other places, a quasi-novelty has been offered to Exeter Hall frequenter, it is the duty of those who lately grumbled to give equal prominence to their satisfaction. Perhaps, however, some complainants are complainants still. There are folks whose mission in the world is dissatisfaction, and who carry out their mission with exemplary faithfulness. The musical among these may say:—"The society has done no more than turlish up an old work which was produced without effect seven years ago; a work, moreover, hardly worth the trouble of performance. Why was not an oratorio brought out which would have been a real addition to the Society's repertory, and have repaid the labour involved? We are surely called upon to be thankful for very little." We do not say that the grumbler are altogether wrong. There is plenty of room for the society to enlarge its list of available works, and there are plenty of works which deserve its attention more than *Deborah*. But, admitting this, it is clear that the grumbler are not altogether right, because any of Handel's oratorios must be worth hearing at least once in seven years. *Deborah* may not be among the best, but its claim to an occasional hearing is indisputable. The sentimental admirers of Handel contend that it sufficiently challenges notice by the interesting circumstances under which it was composed. Whether in this they are right or wrong we shall not say, but we will tell the story upon which their argument is based.

In 1720, Handel, being chapel-master to the Duke of Chandos, composed his first oratorio, *Esther*. Works of the kind were then unknown in England, and *Esther* seems to have been regarded as a curiosity. The Duke paid Handel £1000, had the oratorio performed two or three times in private and then laid it aside; the composer acquiescing, as though neither honour nor profit was likely to accrue from publication. Twelve years afterwards, when Handel was busily writing and directing operas in the King's Theatre, Mr. Bernard Gates, master of the St. James's Chapel Royal boys, obtained a copy of *Esther*, and had the oratorio privately performed by his pupils. Some interest was excited, and certain concert-givers took advantage of it to announce

a public performance "at the great room of Villars Street." The speculators made what they wanted—money; and, forthwith, announced a repetition; but they left Handel out of their reckoning who also wanted money, and who thought that, in this instance, he had the greater right to it. Consequently, side by side with the Villars Street placards, appeared others announcing *Esther* at the King's Theatre "with several additions, and to be performed by a great number of voices and instruments." Naturally, the public elected to hear the work under its composer's direction; and Villars Street withdrew from the contest, leaving Handel to pocket the considerable proceeds of six performances to crowded houses. It is easy to conceive how astonished the master must have been at this sudden popularity of a novel form of entertainment. It was to him the discovery of an unworked gold mine, and Handel promptly resolved to make the best of what he had found. "What great events from little causes rise." When worthy Mr. Bernard Gates scanned the *Esther* score; and resolved to set his boys at work upon it, he began a sequence of causes which have produced, and must ever continue to produce, the mightiest results.

Immediately after the success of *Esther* Handel set to work upon *Deborah*; but not, we take it, with any real enthusiasm for his task, and, assuredly, without any perception of the fact that in oratorios lay his greatest strength. At that time the composer regarded himself as having a mission to write Italian operas: a delusion to which he clung, till what many would call an over-ruining Providence drove him from it by repeated and crushing misfortune. For this reason, Handel worked at *Deborah*, as one works who makes things merely "to sell." He exacted little from his own genius at the time, but gathered materials out of its productions in the past. Everybody knows that the master was not scrupulous about pilfering from others; and he never hesitated to make "cribs" from himself. *Deborah* is a flagrant example of the latter propensity; being thrown together in a fashion which nowadays would not meet with a moment's toleration. Out of fifteen choruses, for example, eleven were originally set to other words. It is curious to note the varied sources from whence Handel derived music apparently inspired by verses really not in existence at the time of its composition. An admirable and careful essay written for the Sacred Harmonic Society by Mr. W. H. Husk, gives particulars quite worthy of being generally known. According to this undoubted authority, a portion of "Immortal Lord" first appeared as an alto solo, with chorus, in an Ode on Queen Anne's birthday, 1713. Further, we learn that "Forbear thy doubts" and "O blast with Thy tremendous brow" were taken from the *Passion* written at Hamburg many years before; that "Let Thy deeds be glorious;" "Despair all around them;" "Hallelujah" closing the first part; "The great King of Kings;" and "O celebrate His sacred Name," as well as the final "Hallelujah," are from anthems written for the Coronation of George II. Nor is this all; for part of "See the proud chief" and "Lord of eternity" originally belonged to a Latin psalm composed at Rome. As regards the airs, Handel did not lay the past under such heavy contribution, for reasons which the view we have taken at once supplies. He could probably write songs as fast as his pen could travel, and judging by those in *Deborah* his pen must sometimes have travelled very fast indeed. We see him, then, hurrying over his work, careful only for the money it was likely to bring, and anxious to be once more busy with his beloved opera. For this the oratorio has suffered, and must continue to suffer. Its choruses are remembered, but all the songs, except "Tears such as tender fathers shed," are even further out of sight and mind than those of *Rinaldo*. Such is the story of *Deborah*, and, as marking the turning point in Handel's career, as the first fruit, however unworthy, of that astonishing productiveness which was to enrich the world for all time, the oratorio may assuredly claim to inspire an occasional interest.

The libretto of *Deborah* is the work of the first of those literary hacks who waited upon Handel all through his oratorio career like an evil genius. Samuel Humphreys, the writer in question, is said by Mr. Husk to have died "at about forty years of age, worn out with intense application." This may have been the case, but as well as regretting so early and sad a fate, we regret that in the words of *Deborah*, few results of "intense application" are apparent. It is certain, however, that Mr. Humphreys never waited for the afflatus, but wrote in his most prosaic moments. At such time he penned these lines:—

"Great Prophetess, my soul's on fire
To execute the arduous you inspire;
O, that the fight were now begun!
My father should not blush to own his son."

and these also:—

"Tears, such as tender fathers shed,
From my aged eyes descend;
For joy to think, when I am dead,
My son shall have mankind his friend."

But enough of the libretto; and, now, turning once more to the music, let us note another feature which goes to prove that Handel looked upon *Deborah* as a mere *pièce d'occasion*. The music belonging to the warriors, Barak and Sisera, is written for contraltos, notwithstanding the absurdity of such parts being represented by women, and the necessarily ineffective result entailed. This circumstance is made still more noteworthy by the absence of a tenor. It follows that Handel adapted *Deborah* to the exigencies of his operatic company, and attached so little importance to the former as to risk its permanent success for the sake of the latter. We need not discuss the airs and choruses. The former would scarcely repay attention, while the latter are tolerably well known, and may be dismissed with the general observation that Handel's wonderful power of making great effects with simple means is hardly less apparent in them than in his later works.

The performance at Exeter Hall was, in many respects, very good. All the choral numbers went well, as did the solos confided to Madame Lemmens-Sherrington, Miss Julia Elton, and Mr. Patey. The two latter artists each received an encore. Sir Michael Costa's additional accompaniments were particularly conspicuous for the reverence shown towards the original text. We understand that Sir Michael is filling in the score of *Solomon*. Let him do so as in *Deborah*, and we shall have another reason to hope that he may be spared to bring forward other oratorios by the illustrious master who not numbering among his gifts that of foreseeing the requirements of modern orchestras, is placed at a disadvantage which should, on all accounts, be judiciously removed. Meanwhile we trust that the Sacred Harmonic Society will go on discreetly but earnestly, with its obvious and useful mission.

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"Miss Hersee won upon the regards of her audience from the first, and before the fall of the curtain she established herself as a popular favourite. Her *début* was a decided and brilliant success in every particular. Miss Hersee sang with fine expression, and the curtain went down on each act amid a storm of applause. The *débutante* was called before the curtain three times with much enthusiasm, and she will undoubtedly hereafter be considered one of the chief attractions of the *troupe*. Miss Hersee is still very young, and it is easy to prophesy a brilliant future for her if she cultivates assiduously her fine talents."—*Philadelphia Evening Telegraph*, Oct. 6th, 1869.

"On Tuesday evening, Miss Rose Hersee made her *début*, and a very successful and brilliant one it was—extraordinarily brilliant indeed. She is a charming little body—a delicate blonde, whose golden hair fell over her shoulders in luxuriance—in the last act of the even fresh and pleasing *Sonnembula*. Miss Hersee is pretty and engaging—in point of fact, her voice is so pure and sweet, and her manners so engaging that she captures you at once. It is impossible to go into particulars when speaking of her. The whole argument is summed up in the story that she is quite young and girlish; sings easily and tastefully, with confidence and effect; she is at home upon the boards, and you could not, if you would, help liking her. She is a little darling. To give an idea of the impression she created it is only necessary to state that she was enthusiastically called before the curtain three times. The very critical and elegant audience rose to welcome her. Her triumph was immediate and unequivocal."—*The Philadelphia City Item*, Oct. 9th, 1869.

"She was indeed the 'Queen rose of the rosebul garden of girls.' She is wonderfully well suited in appearance to the part; with a light, graceful figure, an expressive, sweet face, and great simplicity of manner. She looks Amina exactly. She is also both an excellent actress and singer. Her voice is clear, sweet, and remarkably delicate; her intonation true; and she executes the difficult passages of her *rôle* with fluency and ease. In a word, we like her so well that we cannot but hope that America will please her as well as she pleases Americans, and so we may keep her long among us."—*Philadelphia Morning Post*, Oct. 6th, 1869.

"Miss Hersee has the advantages of a sweet face, an attractive person, and a certain simplicity of manner which is very pleasing, and which won for her instantly the interest of her hearers. Her voice is a light soprano, of large compass, of wonderful flexibility, and of fine quality. It is evident that Miss Hersee has enjoyed a first-rate musical education, for her voice is trained very nearly to perfection, and she sings with that facility which is gained only by highest culture. Besides her musical skill, she possesses considerable histrio-power. She was complimented with a call before the curtain after every act."—*Philadelphia Evening Bulletin*, Oct. 6th, 1869.

"In Miss Hersee's case, the public have been most agreeably surprised, as her success was one of the most brilliant and decided we have witnessed for a long time at our Academy, especially in English Opera. She carried her audience by storm, and she was called before the curtain after each act. She possesses a voice of rare sweetness and purity of tone, and highly cultivated. Thursday evening, the *Bohemian Girl* was admirably given, with Miss Hersee as Arline, who sang her part charmingly, and was warmly applauded throughout."—*Philadelphia Sunday Mercury*, Oct. 10th, 1869.

"Miss Rose Hersee, in the *rôle* of Angela (*The Black Domino*) fairly passed herself, and was the recipient of any number of encores, and the most rapturous and demonstrative applause generally. Her impersonation of the character was the most successful performance she has favoured us with since her great hit as Amina, and it was immensely relished by her delighted auditors."—*Philadelphia Enquirer*, Oct. 14th, 1869.

"Miss Rose Hersee appeared for the second time in this city, as Arline. From all parts of the Academy, sounds of welcome and approval fell upon the ear of the young artist. A noticeable feature of the event was the unusual

number of musical professors and leading amateurs present, and the hearty and open way, in which they let their opinions be known. It was no stinted measure of approval—no half-hearted signification of pleasure, but genuine gratification at the efforts of Miss Hersee, and admiration for her natural gifts and artistic attainments."—*Philadelphia Age*, Oct. 8th, 1869.

"Miss Rose Hersee was perfectly delightful as Arline. Her singing and action were both so superior, that it was difficult to tell whether she is a better vocalist or an actress. The combination, however, makes her an artist of rare powers. This lady has jumped at once into popular favour, and she fully deserves all the applause and encomiums that have been bestowed upon her."—*Philadelphia Enquirer*, Oct. 11th, 1869.

"Miss Hersee achieved another triumph in the *rôle* of Arline. She sang and acted the part charmingly, and was heartily applauded throughout. Indeed, the *rôle*, as a whole, has never been better done on the Academy boards, while most of the music in it was given with the utmost finish and with exquisite taste."—*Philadelphia Enquirer*, Oct. 8th, 1869.

"ENGLISH OPERA.—Miss Rose Hersee is a perfect success. It was quite refreshing to see our usually cold audience worked up to such a pitch that mere applause would not half express the feeling of pleasure. Miss Hersee may well be satisfied with her triumph."—*Philadelphia Evening Star*, Oct. 6th, 1869.

"The chief interest, however, centred in Miss Rose Hersee, the young *prima donna* soprano, who also made her *début*, in Arline. On her first appearance she was kindly greeted by the audience, and at once put herself in sympathy with them. She is destined to become popular as the representative of the juvenile heroines of the lyric drama."—*Pittsburgh Commercial*, Oct. 21st, 1869.

"Miss Hersee's *début* was more successful. Of petite figure, with a face of uncommon beauty, and possessing an archness of manner and expression of itself fascinating, her appearance was the signal for a round of hearty applause. As the singer proceeded, the timidity under which she seemed to labour disappeared, and fairly 'brought down the house.' She sang with uncommon sweetness, and was voted by all present one of the most gifted and promising operatic vocalists on the stage. In addition to her musical gifts, Miss Hersee appears to be an accomplished actress, is well up in stage business, and looks as though she might be the coming star in opera."—*Pittsburgh Daily Dispatch*, Oct. 21st, 1869.

"An immense and fashionable audience crowded the Academy, to welcome the charming *débutante*, Miss Rose Hersee, upon the Pittsburgh stage last night. . . . Miss Hersee was received with a perfect storm of applause, and held the audience almost spell-bound until the curtain fell. She is exactly fitted for the character of Arline in this loveliest of all romances. Petite and graceful, and as fresh as a rosebud in June, she fills the character to perfection, and leaves no flaws to mar the beauty of the production. As an actress, in the *rôle* of Arline, at least, she has but few rivals upon the stage. Altogether, she may be proud of her reception in Pittsburgh, and the happy faces that greeted her."—*Pittsburgh Post*, Oct. 21st, 1869.

"An absolute ovation was accorded the charming Miss Rose Hersee, on the occasion of her *début* at the Academy of Music. 'I dreamt I dwelt in marble halls,' was enthusiastically encored. The singer at once took place as an established favourite. Throughout the evening the warmest favour was shown her. Miss Hersee is petite and graceful, with fine expressive features and golden hair. Her voice is exceedingly sweet and flexible, has a good compass, and is well controlled. As an actress Miss Hersee is excellent, and her natural, unaffected grace and girlish vivacity adapt her almost perfectly for the part she took last night."—*Pittsburgh Evening Chronicle*, Oct. 21st, 1869.

